3-23-1976

San Francisco Art Institute

EYE

Volume 4
Number 6
March 23
1976

TENURE VS TENSION

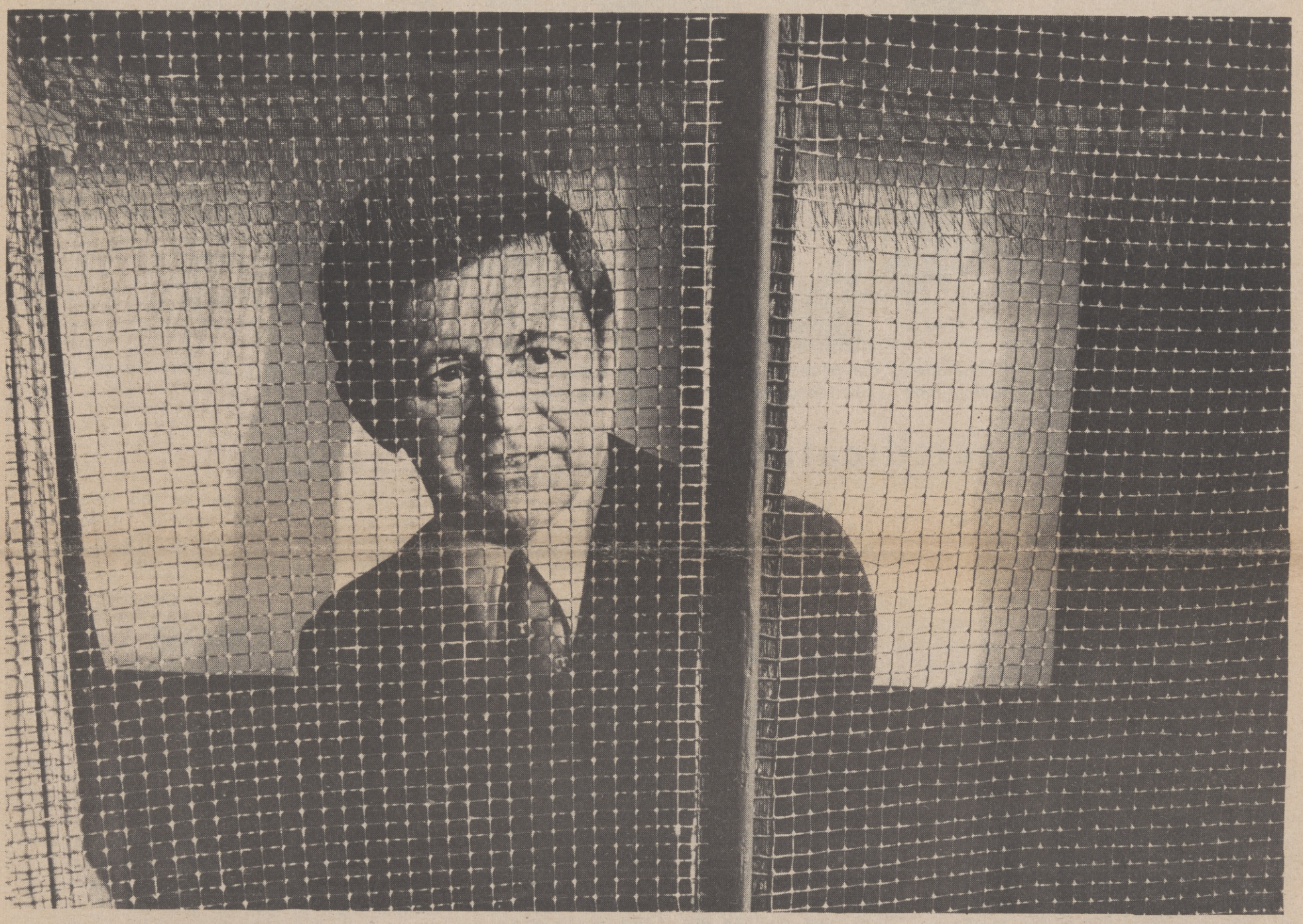


photo: Stanley Greene

The recent demise of the President of this Institute may prove to be a harbinger of a tendency towards power politics on all rungs of the Art Institute's ladder.

As the saying goes "what goes around comes around". and Herstand had displaced without much ado several of the more stalwart individuals around the school. People for whom working at the Institute was more than a "job" or a "career", but a life. These people have been forced to make traumatic changes in their lives, though not one of them has left with as substantial a remuneration as Herstand himself. Some have left with nothing. By not signing the contracts they received their chances of collecting unemployment insurance were nullified.

Around springtime everyone gets fidgety. This is contract renewal time. Herstand wanted to introduce a system of tenure and a graduated pay scale for faculty members. He had ensured his own job security at least by accounting for any extraordinary events, such as transpired in the winter. Core faculty enjoy a kind of tenure, so in effect, and with the department heads, they can be immune from the fever.

Staff members, seeking to protect themselves against the kind of arbitrary sway of power Herstand represented, are seeking to unionize. Amidst veiled threats from the administration and doubts among themselves, they are slowly consolidating to protect a vital interest: the ir jobs.

The faculty is a different matter. In some departments consultation takes place amonst the various members and agreements are collectively made, making the task of hiring more democratic and consistent with the general orientation of each particular department.

Eventually, and at the head of it all, is the Dean of the College, Roy Ascott. Mr Ascott at present manages to hold the reins of both his and the president's office, as he is now acting-president.

Prior to the formation of the Board's Ad Hoc committee Ascott was known for his debonair flair in speaking, a listening and considering manner. He was also known for the way in which he remained "loyal" to the president to the very end. This, professionally speaking, is the way to act. However Mr Ascott has more than a passing familiarity with the ideas Herstand would put into effect at the Art Institute. They had worked as a team at Minneapolis before Herstand came here, and he was probably invited by Herstand to submit an application for the position of Dean of the College. This position was held by Fred Martin, and was called Director of the College.

Roy Ascott has a quick openness which is disarming. He was asked to step down from the faculty chairmanship by a faculty which automatically acknowledged him as such since Fred Martin had held the position before him.

With the ponderous precision he can sometime assume, he had tried to impose certain programs which the faculty were unresolved about.

Since assuming his new responsibility, Mr Ascott has consciously tried

continued on page 3

photo: Aparicio Gil

Following the earthquake in Guatemala, the people of San Francisco and the Guatemalan Consulate set up a donation center at 14th St. and Mission St. Clothing, food medicines were sent. Art Institute folks donated heartily.

symptoms of calcification

It has been nearly one year since I last saw the insides of SFAI. It was nearly two years ago that I *seriously suspected that the official* family of the Institute cared little for grass roots art programs, Third World needs, or for activities which did not gleem with aluminum splendor calculated to dazzle the eyes of readers of slick art publications. This approach to art creates nothing lasting and when applied to people - it DESTROYS.

Students have asked my opinion of the Institute's actions during one conflict or another, and I have often said that the presence of an apparently opportunistic chief officier only a symptom of deeper diseases. I felt that the onslaught to remove a specific individual from office would do little to affect the source of the trouble which I still believe could be an ineffective or maniacal Board of Trustees. Where the policy of a large organization is set is the seat of its tuned to Third World or other special needs. The Board-financed spokesman in the office of a president is seldom the source of his or her own power.

Organizations set goals by the sentiments of their elected officials. Since the inception of the Third World programs the constant intra-mural argument over whether such a program should even exist indicated that Third World students, teachers and administrators could never rely on their work-performance or achievements to secure their relationship with the Institute. The failure of these programs was built-in by the lack of cohesive and total concern on the part of those who allowed them or "tolerated" them. Another area in which I feel the Board was unsupportive of grass-roots people was the slow and definite dissolution of the Urban Arts Program. Students, community organizations, and studio members tried for months to counsel with SFAI officials, but the result was the "allowed" dissolution of the program. Either the Board intended it to be dissolved or allowed itself to be manipulated by people of lesser virtues through its abdication of responsibilities.

Now Mary O'Neal is all but fired. Other employed and elected officers are in seats of influence since the last outrage. Look to them, but also at their sentiments and policies. Sentiments and policies are what are put into action. Members of official boards and committees have a duty to familiarize themselves thoroughly with the elements of Mary's devaluation. This event is the latest indication that the Institute's employment practices may well be outside the spirit of Equal Opportunity. It seems that every program at SFAI once designed to improve the Institute's practice in poor people's and Third World education., Third World Equal Opportunity employment and grass roots art programs has been killed.

The problem may well be assigned to an uninspired, unresponsive Board asleep at the swith or else to a Board whose intent was to contravene every effect it initiated towards progressive social action. Yes, look to the Board, the committees, the faculty and administration carefully but also look at the history of student relationships to this problem. It did not appear overnight. The destruction took months of neglect, of refusing to share professional skills and expertise or time unless paid. Destruction came because when in-fighting over crumbs developed the fat ones knew they could attack. Wary forseers warned of danger, but the crumbs looked too delicious to the distracted ones. Since that time all the bread has been snatched and students and others have become more aware of greater goals more important than personality cults and covert whisperings in private offices benefitting the few and violating principles. Yes I knew. Heads are together now for a different purpose and at least a symbolic victory has been won, but as one can see by this latest threat at Mary O'Neal's position, there are other bases needing attention. The victory was only against the symbol, not the source.

Monty Cardwell

ENTRANCE SCHOLARSHIPS

A recommendation voted on by the Faculty Senate, to be reviewed by the College Committee, will open positions in the Fall'76 semester and thereafter for entering students. These will be called "Community Scholarships" and will be a step towards an affirmative action program by the Art Institute. However, the scholarships, unlike the previous Tuition Waiver, will be open to people of all ethnic backgrounds. Emphasis was placed on the need for applicants to have some kind of portfolio in order to give the review committee some idea of the interests and abilities of applicants.

There are many important elements of this program yet to be affirmed but people of all ethnic groups should come forward and apply for these scholarships, since the present deadline for scholarship applications is April 1st.

So far no moves have been made to extend the program into the graduate level as existed before. It is hoped that the necessity of this will be considered before the guidelines for the program are finalised.

The previous affirmative action program, cut by ex-president Herstand, provided for ten per cent Third World student participation in undergraduate and graduate levels. Now that the "discriminatory" aspect of the program has be re-examined and changed, the entire program will certainly be re-in stated.

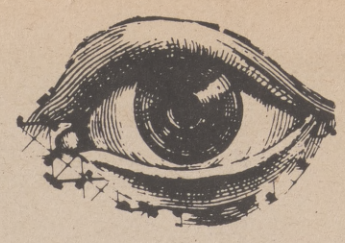
STUDENTS GALLERY

Have a portfolio!

All students who desire assistance through the SFAI school scholarship fund must complete an application for the Financial Aid Office and comply with the following:
PAINTING MAJORS Submit 4-6 paintings and a selection of drawings to studio 14 between 9 a.m. and 1 p.m., Friday, April 23, 1976. Portfolios must be picked up in studio 14 on Saturday, April 24, from 1 p.m. to 5 p.m. The Department will not be responsible for work not picked up at that time. All works of art should be clearly labelled with student's name.
PRINT MAJORS Submit 10 originals (no slides) labelled with the name of applicant to Pierre Fraser, Printmaking Department Manager, by Monday, March 29, before 4 p.m..

SCULPTURE/CERAMICS MAJORS Submit 6 slides labelled with name to Dick Fiscus in Candy Hedberg's office (located directly behind the Cashier's office) by 3 p.m., Tuesday, April 16, 1976.
PHOTOGRAPHY MAJORS Submit 20 labelled prints to Joel Sackett by March 30, 1976.
FILM MAJORS No portfolio requirement.

Care to Curate ?



We are letting what it is that we do be known to all. We are the Student Exhibitions Committee and we are affiliated with the Student Senate. We are responsible for the programs in the Diego Rivera Gallery and occasionally help the administration select exhibitions for other programs, like the present show at University High School in Pacific Heights.

Applications for the Summer/Fall Exhibition Schedule of the Diego Rivera Gallery are now available at the reception desk. The Deadline for complete applications with slides is March 25. We urge all students who are currently enrolled at SFAI to apply.

What you would be applying for is the chance to be part of a 3 or 4 person show in the Diego Rivera Gallery, some time between July 1st and December 20.

Exhibitors will be expected to install their own work over a weekend, and take it down when the show ends. Most shows are three weeks long. Members of the Committee will be available for installation assistance.

It is now possible to apply as a curator for a show slot that would exhibit some kind of theme and include more than four artists. If you wish to curate a theme show, please fill out the special application.

The jurying of all applications will be done in April by a jury consisting of 3 representatives from each department. Because of a Student Senate resolution, jurors will not be allowed to apply for shows (minutes from the Student Senate meeting Feb. 23)

For the first time, the student body at large will have a chance to elect the Student Exhibitions Committee. The nominations and elections will take place on March 24 at 12:00 in the Lecture Hall. The term of office will be from July 1 to December 31. Those persons elected will be responsible for implementing the Summer/Fall schedule and organizing a jury to select for the Spring 1977 schedule. It's interesting.

Ellie Glickman co-chairperson
Mark Van Proyen co-chairperson
Stanley N. Greene Jr. sec.-tres.

services for students

COUNSELING Private office space has been made available for counsleing with Alicd Noyes, Student Life Officer. If you have anything you want to discuss, having to do either with SFAI or your life in general, or if you jest need someone to talk to, Alice is here to listen and to help. Come by or call the Student Life Office to arrange an appointment.

Available hours are 3 PM to 5 PM

Tuesday through Friday in President Ascott's old office. An appointment must be made first in the Student Life Office. Other counseling services also available. See Alice.
PLACEMENT SERVICES Seniors and graduating MFA's who need help with finding employment, writing resumes, learning job-finding techniques, or deciding what they can do after graduation should come to the Student Life Office as soon as possible. Even if you do not need help with Placement, please come by and tell us about your plans. We are interested in what graduates do after leaving here.
GRADUATION Anyone graduating and interested in helping to plan graduation should leave his or her name with Alice Noyes or Helene Fried. A meeting of all those interested will be arranged.
STUDENT HANDBOOK AND NEW STUDENT ORIENTATION Anyone who has ideas for helpful information to be included in the student handbook or who is willing to work on the Handbook should see Alice Noyes. We hope to have a new one written and published by May.
FIRST-YEAR STUDENTS Can you think of things that we should have done to help you when you first came to the Art Institute and San Francisco? Please write them down and put them in the Student Life mailbox, or bring them directly to the Student Life Office.

Artists Equity Assoc.

Artists Equity Association of northern California will host a seminar "Art and Artists: Action or Isolation?" at the S.F. Museum of Modern Art all day on Saturday, April 24, 1976, beginning at 10 am. The $2.00 general admission entitles you to hear Rubin Gorewitz, a tax and international investment counselor, who will speak on Artists' Rights and National Legislation; Kathleen Nolan, special guest, who is President of the Screen Actors Guild in L.A.; and Joseph Young, a L.A. sculptor and designer, who will speak on "The Construction of the Triforum and Putting Art in Public Places". Information: 441-8472

Inti-Illimani

Inti-Illimani, an exiled Chilean group will be featured on KQED's Open Studio Monday, March 29, at 10:00 pm. The Venezuelan soloist Soledad Bravo will also be featured in one half of the hour-long program. Hosts will be Fernando Alegria, professor at Stanford and a Chilean poet, and Malvina Reynolds, Berkeley folk singer.

(CONTINUED FROM PAGE1)

to smooth the breach which had made communication difficult between the faculty, students, administration and the Board of Trustees. Notwithstanding that the real issues for which Herstand himself was only a front, have yet to find resolution in a harmonious atmosphere once more, there is over all now a discretion and an urgency quite tempered by Ascott's personality.

There are struggles on the Finance committee front, where student and faculty representitives are seeking to acquire the right to vote.

There is considerable thrashing about for a definition of the Art Institute. The Long-Range planning committee was set up to do this.

There are struggles on the Governance committee front, where attemps are being made to change the Institute's By-Laws. This was one of the demands made by students during the conflict over Herstand.

There is considerable thrashing about for a definition of the Art Institute. The Long Range Planning Committee was set up to find one.

Meanwhile, in case you are a faculty member in some departments where, because of size and/or politics you are out of favor, there is no exact way to appeal either being fired, or the slow strangulation of being phased-out. Other than going to the Dean of the college who himself has final authority over all faculty and staff contracts. A person may chose to bring his or her petition before the College Committee, but this is an unusual procedure. Few individuals could contemplate the publicity and exposure, if only on a departmental level. Their performance, in this personal atmosphere, would certainly be forever impaired.

It seems reasonable then, that the system, such as in the film and printmaking departments, of open consultation, could and should be made a policy. In cases of appeal, a committee of the faculty senate which represents a relative cross-section of the senate, together with the department head, the College Dean, and the individual affected, could meet and resolve the issue.

NOTED: ROY ASCOTT INTERVIEWING THE SFAI SPIRIT IN HIS NEW STUDIO TOWERWISE.

SFAI - IVORY T
A COMMUNITY CONS

PROPOSAL AND STATEMENT IN THREE PARTS RE: TUITION WAIVER-COMMUNITY SCHOLARSHIPS, RE-EMPHASIS ON WORLD ART HISTORY AND STUDIES, AND PUBLIC WORKS PROGRAM

What really happened to the tuition waiver program?

If it wanted, the administration could reinstate it in an hour. It is no problem to allow 2 or 3 disadvantaged people to sit in a class.

The wrong thing that is happening now and that happened in the Herstand administration is that, no one cares to deal with third-world type people.

The unwillingness to understand the program is the same as the unwillingness to deal with the people.

Whether from ignorance or from innocence, the result has been irresponsibility on the part of an educational institution, not to say a certain lack of humanity.

I THE TUITION WAIVER PROGRAM SHOULD BE REINSTATED, BUT WITH REASONING THAT COMES FROM OTHER CONCERNS THAN BEFORE.

Being of third-world origin and being a tuition-waiver student has been lately defined as the same thing. Wrong. Let's say "less advantaged." Under this definition, many different racial combinations can be found. Obviously hidden within these groups are treasuries of talent from which we can never reap the benefits unless they are RECOGNIZED.

1. The Art Institute should be the one place that has the necessary information for a student to learn, experience, and sense the universality of forms. So-called "less advantaged" students have something to contribute--their heritage--in this respect.

2. The Art Institute should be able to take its place in the San Francisco community as an integral part of the educational and cultural picture. It should be in a position to merit support from the city, industry, and local foundations, in exchange for the support of the role it plays in the city.

I feel the Institute, with its history inextricably woven into the city's esthetic development, should realize more clearly its position today, in an area where the need and balance of the population has so changed, i.e., 60% non-Western European backgrounds. There is a job to do in today's preparation for tomorrow's artistic future.

3. The administration should pick a committee for tuition waivers that would review portfolios and candidates every semester. (Tuition waivers, or community scholarships).

4. The administration should recruit high school and junior college art departments as well as community organizers from the neighborhood arts programs around the Bay Area.

5. The number of students could depend on the proportionate budgeting or, hopefully, on a special grant funding which should come easily from the city, in support of a necessary and well worked-out program.

6. I think the program should be for one year. After this, the person could qualify for a regular scholarship--win, lose, or draw--with a materials stipend.

In the 2½ years that I was Interdepartmental Studies Chairman, there was a total of 20 students enrolled for tuition waivers. Out of that number, there were 10 conferred BFA's, and 5 went on for their MFA.s. (One stayed on at SFAI, and 4 went on to other institutions). These people are deeply involved in community projects, exhibiting in local and national shows, and/or teaching.

I cite Raymond Daconay, BFA, SFAI--1975. At 16, he was one of my very first students at the Telegraph Hill Neighborhood Center. He worked at odd jobs, worked at his art, and was on tuition waiver program. . .the program ran its course before he could apply for his MFA.

In 1970, the Institute opened its doors and was contributing to the community fabric as well as enriching itself with other energies in the form of the tuition waiver program.

The newer students as well as the incumbent students were being scrutinized as well as being the scrutinizers. Many exchanges were made--much understanding accomplished. . .and to say the least, a lot of work was done.

I don't know exactly what happened to the program when I left, but what had become evident was that to be a minority person was defined as a TUITION WAIVER STUDENT, further defined as NOT TALENTED, NON-PAYING, and NON-WHITE.

Aside from money, the tuition waiver program students paid their way through.

They were often people from families that did not understand art and frequently discouraged their children from such dreams as becoming artists--families that lived off trickles of the total cash flow.

Opening doors for such people! (Is this not the picture of two thousand 7-foot tall non-whites, with blood in their eyes, seething to get in, or else?)

Or is it?

Twenty talented people in 3 years is not a threat.

However, because of what happened after I left--the incredible benevolent neglect of the program--the nonexistence of administration on the part of the school was innocently and blatantly genocidal.

Reinstate this vital program!

SFAI could take the lead. Besides advancing itself and enriching the heritage that it enjoys, consider all parts of what it could be.

No other art department in the United States university system considers community or ethnic art as art at all. . .at least not seriously.

It is part of us all--we must recognize it.

II ART HISTORY SHOULD BE RE-EMPHASIZED AND THE NUMBER OF UNITS REQUIRED INCREASED.

These courses should be reconceived to include the reference needs of students today. This mainstream trend of

reference
young W
I suggest
of paintir
can, mod
the histo
equal bas
on the g
arts in p
Oceania,
poetry.

The
expanded
San Fran
Paris gall
sided. I
with univ
vision alo
fully. . .
DENTS
NECTION
OF ART
AND WH
LED AN
ART.

Fir
complete
seminars
communi
tory, i.e.
programs
(New Yo
Chicago)

III RE
WO
JECT (C
AND PU

Th
painting,
partment
structors
neighborh
with priv
public sc

It
and inte
ing with
well as
students
well as

It

FOCUS
AN INTERVIEW WITH MONTY CARDWELL

by roberto juarez

Can you start by giving a little background on your experience in the Urban Arts program?

M.C.

When I first came to the Art Institute, I came as a street worker in the Urban Arts program, which was established by a group of people before I came. Fred Martin, Geer Morton, Ed Guerrero, Carlos Villa, Mary O'Neil with some others. I was taken to work in the only center where the program then functioned, the Telegraph Hill Neighborhood Arts Association. It had an outpost, a special group studio where promising street people were to work with S.F.A.I. Faculty. Students taught there too. There were painting studio, clay studio and a children's arts and crafts thing operating all through the Urban Arts Program which was supported by a grant from the National Endowment for the Arts matched by the Art Institute.

At about that time, the students at the campus and Ed Guerrero and Carlos Villa with some other people were discussing really making the Third World program a stronger program and in order to do that they felt a coordinator was needed, a specific person who would be responsible for coordinating the intake, interviews, and portfolios, the scholarship program, and the Third World curriculum in the World Studies department. This person was apparently supposed to be me, I was brought up to do this and also operate and direct the Urban Arts program. The Third World students decided they wanted to be volunteers in the community in the Urban Arts program since the program operated in Third World communities anyway, and to the benefit of poor people. So as a token of appreciation the Third World students felt they would like to obligate themselves and anyone coming in on tuition waiver which was a scholarship, worked one semester in the field in some group, club or organization.

And by that thime we established studios not only at Telegraph Hill and Francisco Street studio, but we established a studio in the Filmore District at the Y.W.C.A., at Sutter Street between Webster and Buchannan, not downtown, but uptown, you see.

Eventually we were known for doing the kind of work we did, because at Telegraph Hill and the Y.W.C.A. we were doing filmmaking at the time, also photography, painting, children's arts and crafts,

RY TOWER OR ONSCIOUS INSTITUTE

reference in the education of most of the young West Coast artists is sadly lacking. I suggest that in addition to the history of painting (Western European and American, modern and contemporary art), that the history be treated on a lateral and equal basis to include seminars or courses on the growth and development of the arts in pan-Africa, pan-America, Asia, and Oceania, as well as their literature and poetry.

The visiting artists program must be expanded to include artists other than San Francisco, New York, Los Angeles, Paris gallery luminaries. It is too one-sided. If we are to deal in world art with universal meaning, there is not one vision alone that can enrich everyone fully. . .IT SEEMS VITAL THAT STUDENTS BE ABLE TO MAKE THE CONNECTIONS IN THE VARIOUS ORIGINS OF ART'S HISTORICAL DEVELOPMENT, AND WHAT SOCIOLOGICALLY COMPELLED AND COMPELS MAN TO MAKE ART.

Finally, to make the picture more complete, there should be a series of seminars which deal with contemporary community, ethnic, and political art history, i.e., Wobblys (IWW), WPA, mural programs, ghetto art, comics, city walls (New York City program, Los Angeles, Chicago) projects, etc.

III RELATIVE TO THE ABOVE, I WOULD LIKE TO SUGGEST A PROJECT (CITY/NEA FUNDED) ON CITY AND PUBLIC ART, i.e., MURALS.

This project could involve both the painting, sculpture, and photography departments. Teams of students and instructors would work either with the city--neighborhoods, parks, city buildings--or with private industries, making murals or public sculpture.

It seems that through the business and intercourse that it would take, dealing with and through administrations as well as with different peoples, would give students a taste of being professional as well as being "human."

It often happens that worthwhile projects which would make the city a better place to live simply fall through because no one knows "how to get it done." This lack of professional experience seems certain to be remedied by the give-and-take of working things out on the walls and other places in the city.

After graduation, either BFA or MFA, one is usually not prepared to deal with the community. Everything learned, at best, is aimed toward the inside, the spiritual.

The public works project oculd at least expose the student to dealing with real-life situations.

Further study and experience with wall space in terms of newer type materials besides the classical materials could extend a restrictive definition that the word "mural" has. Think of the "mural" or wall space as a vehicle.

The scope of such a program could include:

1. Learning to cartoon for murals.
2. How to prepare a site and a wall.
3. How to mix paints and prepare grounds for paint in the classical styles (comparative and related art history reviews of style).
4. Experimentation on walls with mixed media--photography, neon, wall relief--how to make buildings larger or how to diminish them. There is a creative outlet in this endeavor that furthers decision-making and develops more human and utilitarian virtues than easel painting.

Besides mural techniques, artist/students could spend a year or half year with community muralists--either helping administratively, or in application, or both.

Recently on a field trip to a chicano centro del arte in Sacramento, a graduate seminar student asked a muralista if she ever considered esthetics. I thought, "How little we know!"

During the Herstand administration, the Urban Arts program, out of thoughtful neglect, emptied all good feeling and aspect that Telegraph Hill and Booker T. Washington neighborhood centers had for the school--tying up a lot of expensive equipment. This administration should involve itself and explore the viability that this program once had.

1. Involvement in community affairs.
2. Tutoring
3. Development of art and craft skills and interests
4. Further development of teacher candidates and further awareness of concerned people

Among other items to be considered is a hiring policy, specifically about minority instructors. Why hire them? Perhaps one of the worst and in a sense demeaning policies is the policy of hiring under a quota system--when a professional art school can only consider "quality"--a dead-end argument.

Considering "world art'. and universal meanings--the faculty should be diverse as to representing as much as what is known. . .ALL AND THE BEST. . . should be actively recruited. Students should have more than an opinion in the choice.

Hiring minorities to the faculty is important because of HOW THEY BELIEVE. That is more important than WHAT one believes.

If an artist/student is to develop as a strong individual with personal convictions, all sources should be available to contribute to that development.

What is important? What is the Institute protecting?

This proposal of three parts could be handled as one pilot program in terms of private and/or public funding. It should be separate so as not to threaten incumbent faculty.

The Renaissance is dead and America is discovered.

What I am proposing is not about leading people in and through doors, but keeping doors open. It is about "survival" in the deepest and furthest sense.

We cannot afford the luxury of thinking of the Art Institute as a Whitney racing stable.

--Carlos Villa

---

ceramics and sculpture.

R.J.

It sounds like the program was blossoming, was that all staffed by the students?

M.C.

The personnel were almost entirely students though there were occasionally some faculty members who participated but generally speaking, the community studios for the visual arts were operated by volunteer students. But by this time they were cutting down faculty and we were for the first time able to have some money to pay students. Twenty hours a week, after finishing their volunteer obligations they worked to help themselves go to school buy materials and supplies. Eventually, the requests were coming in fast and furious from organizations. News of our professional group work attitude and the way we kept appointments, made sure our classes operated on time, , spread. We were not only material centered, we were people centered. That was extremely important to these organizations.

R.J.

Can you expand on that, people centered?

M.C.

By being people centered it's a little more than a school, one that is just subject oriented. We were oriented to the needs of the people because as soon as the SFAI says something like, we want to be involved in the community, that means we take on a commitment, that means we must take on and share in the problems which affect the people we work with. If for instance there was a drug problem then we were working to find a solution to that, and if the problems were poverty, food, unemployment we tried to get involv ed in all of these things. That's what we mean by people oriented. And because of that attitude we eventually branched out to the recreation centre for the handicapped. We did not pay that studio, they had their own materials and supplies, but it was a good and fertile period for our students to work with people whether they were mentally or physically handicapped.

There were two ways an organization could become related to us. If the organization had any kind of paid personnel it meant they were really asking for a package program for a budget for materials and supplies. In return for which they would match us with space, some equipment and certainly supervisory personnel in terms of professional help in guiding us as to what problems were in the community and how tobest work with the people in the community. Now if it was a student going out from the Community Involvement Course, that meant that most likely the student was not paid and so we really didn't have a budget for workshop materials and supplies, nor equipment, so the organization was responsible for these. Of course they had to have a Field Work Supervisor. We needed one to make the course a really viable course for our students.

Another development that put our students to work was that if an organization had money of their own to help pay a student's way, we'd tell the student to go get it, go find out what's outside of your studio. One student was working in the Methadone Clinic, Jose Maria Bustos, they call him "Bosco". One worked up at Napa and became known for creating photographic techniques and group sessions for people who had mental problems.

We also worked with the Department of Recreation and Parks, we cooperated with the neighborhood arts program. There were times when a neighborhood felt

letters to the editor

a community scholarship program

Editor:

The handbook of accreditation for Senior Colleges and Universities states that a criteria for accreditation involves the extent to which an institution meets the needs of the culturally disadvantaged. The population of San Francisco reflect an ethnography that is both culturally disadvantaged as well as unique. As a potential source of expression in the fine arts, this richness of racial and cultural diversity is being ignored by the major cultural institutions of the Ci ty, such as the Opera, Symphony, Ballet, and ACT. The culturally disadvantaged usually pursue higher education to increase their earning power and thus achive a higher standard of living, or to become professionally involved in fields which will rectify the social and economic injustices with which they are familiar. A fine arts education is often not considered because of the high cost of such an education and the lack of significant financial remuneration associated with the fine arts.

By establishing a Community Scholarship program, the SFAI would actualize a viable source of creative expression that is being ignored by the other cultural institutions of the city. The creation of such a program would provide a cultural and racial diversity which will act as a catalyst for a renaissance in the visual arts. Recall the impact of non-Western art upon Europe in the beginning of the 20th century. Secondly, the institution of a Community Scholarship program would constitute an innovation in the field of fine art education and will attract private as well as government funding.

Raymond Mondini

catching the "spirit"?

"What is an adequate definition of the philosophy of the SFAI? What does the SFAI stand for and how and where will it develop?" To find answers to these questions last summer a committee was established - one student member and one faculty member was invited and helped to create a "Planning Guide" which is "intended to assist the SFAI President and SFAI Committees on their job to establish a planning process for the Institute".
I thought this is an informal school.

The principal reason why I am working here is by belief that the Institute guarantees sufficient openness and freedom to serve different artists with different concepts as an area to cast off preformed definitions, ideas values and encourage them to find their own ways, attitudes and language.

We may be absolutely incongruent, ambiguous and we may have different aims. The unity factor in this community of working artists is we don't know where we are going and what the future results of our work will be.

The future reputatuon of this Institute will be influenced and directed today by the constant creative process of the people involved in it. If we are weak and unconcerned now, there is little chance for a tomorrow - in spite of the existence of "Planning Guides."

As far as I can see, there is no way to reduce these vital processes to a sterile paper written in vague hypothetical terms. The wey to understand what this "school of visual arts" stands for is to ask the people who are working in it and to look at their work.

Ilse Teipelke

Fartinstitute

Editor:

This school needs Q-Tips. We all need to clean out our ears. Roy Ascott and company still exist; the evil lingers on. Are we artists or are we members of the San Francisco Fart Institute? Education equals spirit, so let's start to thrive and quit with the jive.

Sincerely,
Alison K. Furth
Robert G. Knouse

Across Board

Editor:

I propose that the entire Board of Trustees be required to attend a class of their own choosing here, with each person taking a different class. This is the ONLY way that they will understand what the SFAI is all about. They will then have first-hand, personal information about what a studio school is about.

Stanley Greene

Under Exposure

Its easy to see the works of students in the areas of photo, sculpture, printmaking, painting by just walking around in their areas, but you never get to see film major's works. I think its important to be exposed to their art also. One way to do this is to set one night a week aside in the lecture hall for them to show their pieces to all SFAI students. I hope you agree.

Thanks,
D.Ruzzano
Photo major

we are going to lose

There is a war at hand. The battlelines shift, turn, run over one, surround one. Sometimes distant -- like thunder and lightning at the horizon, sometimes raging close, personal. Reports come in day-old, week-old of skirmishes unseen, unheard, but whose presence is now felt, tasted.

One's nostrils are filled by smoke, have always been before, continue to be filled, probably will go on being filled. After a time one does not even notice, feeling place and stench are the same, that this unspoken description is an integral part of the place. The fighting centers again on of the Governance Committee each faction's chanpions meet, engage, retreat and regroup, return. The battle variously is contained and spills over the countryside. The Long Ronge Planning Task Force vacillates between a flanking action and diversion. Implicit in its province is the potential to become the real front. Minor skirmishes occur in Development, Finance, Executive.

In the backyour childhood friends grown to adults line up, armed. They fire, some fall -- dead, maimed, it doesn't matter. The second volley is prepared. One feels weaponless, runs, faster around the house into the front door. (Get your father's forty-five.) Its weight in one's hand, the power, knowledge of the size of the bullets tearing through flesh, tumbling, automatic. (Do it now.) Hold it with both hands, there is a recoil to watch for. (Do it now.) One's father disapproves, sternly, the hand is bewildered, the weight says yes, the power wants to be pointed, the bullets marked, the hand is bewildered .....

Henry Adams wrote, "A friend in power is a friend lost." Unless the various factions do not serve to mitigate the other's power, if one is to become the single power, then the one is lost, then all is lost. And we are losing now.

Fred Hawkins

Long Range Planning

The Long Range Planning Committee was an ad hoc committee created in August, 1975 by Mrs. Richard Swig, Chairperson of the Board of Trustees. It was ostensibly charged to illuminate and guide the General Trustee's way in making plans for the Institute's future. Its original members appointed by Mrs. Swig, were the general members Claude Ganz (Chairman), Mario Ciampi, Robert Kirkwood, Wlinor McGuire, David Robinson, Mrs. Swig, and Peter Sherrill (all but Sherrill are Trustees); artist member Jim Melchert; administration Roy Ascott and Arnold Herstand; faculty member Richard Graf (also a Trustee); and Jeffrey Dreyer, Student Senate Chairman.

In December it had published a 'Draft Report' and had along the way changed its name to the SFAI Planning Task Force. Claude Ganz wrote the report which reflects mostly two in-depth interviews with Arnold Herstand and David Robinson, Chairman of the College Committee. This report was presented on Feb. 10 and 17, to the Faculty Senate, Feb. 11 to the Student Senate. Their reactions were negative as to the purpose, content and style of the report and questioned the charge to the Task Force as well - The Faculty Senate requested that the Task Force meet with the Ad Hoc Committee and also decided to have each Faculty member write their definition of the Institute and amend the report to their viewpoints. The Student Senate endorsed a meeting of the Ad Hoc Committee with the Task Force, appointed Enid Braun to be their representative since Jeffrey Dreyer resigned from the Senate (and incidentally continues to sit on the Committee)

On March 16 the Task Force met with the Ad Hoc Committee. Essentially, it was decided that the definitions written by the Faculty would adequately cover the Ad Hoc Committee's possible input. On March 18 the Artist Committee reviewed the report and noted two omissions: that the studio experience and role of the artist in the Institute were not mentioned.

Claude Ganz, Chairman of the Task Force, presented the report which reflects mostly two in-depth interviews with Arnold Herstand and David Robinson, Chairman of the College Committee.

The Task Force's charge has somewhat changed as a result of these presentations. The argument ran that before one could plan, one must define the purpose of such a plan. Essentially, the Task Force sees its present responsibility as one of defining the Institute. This is somewhat complicated by the on-going rewriting of the Institute's ByLaws in so far as THEY may be the real definition of the Institute.

They needed our help to run a center. They couldn't supply personnel so they would supply some money to take care of personnel cost and would put that money for materials and supplies. So- together with neighborhood arts programs, Urban Arts Program at S.F.A.I. and parks and recreation supplying space and people we would get a program going. It took alot of community organization, getting out and beating the bush and getting people to work together.
of personnel cost and would put that
When the new president arrived it seemed he was disenchanted with the idea of an art school being involved in people centered work. It appeared to me that this man was a racist form the word go and that he had no interest not only in the Third World but he had no interest in people in general, poor people or people who were disenfranchised, whether these people had a chance to come to school or not seemed to be irrelevent to him. So we had to go ahead and do the best we could, we had to let some students go, we had about six or seven students on our special paid staff. Things were going fine but we were running out of money, there were attempts made to get money -- but I don't believe that we had the full support of the S.F.A.I. I don't believe the president supported us, I felt he was working in fact against us. In one move he cut off the salaries of the paid workers without notice. He told Max Lindsey, then business manager of the school, he said tell Monty that we can't afford to pay the salaries of the student workers anymore. I had to tell the students this. We protested and got assure the school that money was coming, that they weren't going to be out any money. So the money eventually arrived. Arnold Herstand begrudgingly reinstated the salaries of our student workers temporarily. And following this, this kind of thing would happen from time to time. We made many trips with community leaders back and forth to Sacramento to ask for help, but Governor Brown had just come into office and was dissolving the California Art Commission to establish the new California Advisary Council for the Arts. There was no money for any programs.

R.J.

So what eventually happened to the program?

M.C.

As regards to the fiasco that took place over Arnold Herstand's activities -- I feel, first of all, a great amount of disrespect and complete lack of concern was shown toward the Third World program and also towards the Urban Arts Program which was heavily participated in by white students Eventually the community became concerned and began coming to staff meetings. We had meeting every week. We would get together and talk over our problems, constant attention to your own business is the only way to survive. We started inviting executives from the various agencies we were working with, the Boy's Club, Y.W.C.A., people from the Filmore Youth Center, Visitacion Valley, as well as Third World students.
etc. And they would come and eventually decided if we are going to have this much of a problem, why don't we ask the board and the staff of the S.F.A.I. to meet with us, maybe we could help solve the problems, financial or whatever. We met first with Dave Robinson, Vice Chairman of the Board who was assigned by Cissie Swig, Chairperson liaison and study the problem of Urban Arts. It was suggested we meet with Fred Martin and after meeting with these people it was suggested we meet with Arnold Herstand and Mrs. Swig.
Well we met with Mrs. Swig, and Arnold Herstand. At that meeting the executive directors of the organizations we worked with were also present. These people were giving up tremendous amounts of professional time to come and help solve problems with the San Francisco Art Inst.

MR. POTATOE HEAD
"THE HERMAPHRODITE SPUD"
IN
DECISIONS, DECISIONS
THE O-RIGINAL !!
STICK SOMETHING IN ME, YOU SAVAGE!
OW GAWD, ANOTHER VEGETABLE PARTY AND I HAVENT A THING TO STICK ON!
YOUNG LOVERS MONTHLY
WELL, DO I WANT TO BE A BOY OR GIRL THIS TIME? NO, I'VE BEEN A DUDE FOR 3 NIGHTS NOW, TIME FOR A SWITCH.
AW YES, MUCH BETTER! GOD, THESE EYELASHES ARE GAWDY!
RINGGGG
LOGIC
HELLO? OH, HI PRINCESS! YES, I AM! WELL, I THINK I'M GOING TO WEAR THE PINK NOSE... YOU'RE GOING TO WEAR THE PINK NOSE? WELL, YOU BITCH, THANKS FOR RUINING MY OUTFIT! NO, NEVERMIND YOU SILLY, I'LL WEAR THE LITTLE BUTTONHOLE! YES, YES, OKEY, GOODBYE!
JESUS, WHAT A NEUROTIC! GOOD THING HE CALLED THOUGH, I DO HATE TO WEAR THE SAME FACE SOMEONE ELSE HAS ON!
HOW TO PICK UP POTATOES
THAT NIGHT.
WHY YOU CUNT! YOU SAID YOU WERE'NT GOING TO WEAR THE BUTTONHOLE!
SORRY SWEETHEART, BUT THE PINK NOSE CLASHED WITH MY CLOGS! HEY, I LOVE YOUR RASTA!
SOLID!
DEDICATED TO PRINCESS NASTY - NEW ORLEANS.....
ALLEN - 1975
SAVAGE ROOSTER WORKZ

R.J.

What happened?

M.C.

They were verbally assaulted. Herstand, I feel, attacked them, insulting them for not having enough money in the community that was already too poor to take care of studios we had been operating. These organizations were already contributing money to help us operate. I thought it was a very unpolitical move to make. To solve problems, we were promised additional meetings eventually. The gist of the matter was that Mrs. Swig and Arnold Herstand did not want to have anything to do with these executives directors or their staffs. I felt like a jackass sitting in front of these people. Which is something the Institute loves to do, they will take a staff member, ask him to relate to other people in the community and it seems to me they then pull the rug from under him and leave him standing there with an egg on his face.
Eventually I was told the program had no more money. Arnold said we had to wind it down. I knew that I would be leaving. I knew that I could no longer work with an institution that seems to have so little interest in people. We did keep a few things going. We were able to maintain programs that were self-supporting, especially programs that would support the students who were already employed in them. We left SFAI with enough money to operate on if they should decide to come together again and try and do something. There is one other thing., and that is the Trans-America Film Facility. There seems to be some question over there. No entity, no sector or any of the people for whom we were working was perfect. But it must be said that Trans-America kept their promise and came through with enough money to set up a viable Super 8 Film Center at Presidio and Sutter Streets. Expensive equipment was ordered. I wondered why we were kept on the hook by the administration of the school, telling us to go ahead and get the equipment when all along they knew we were going to be phased out. I felt frankly that it was a "rip off" of Trans-America, to have the money come in and the equipment come and know all the time that the program was going to be shut down. All the equipment gotten for Urban Arts for the streets should remain in the streets or be given back to their donors.

This Fascinating Garden

by Lawrence Andrews

The internment of Japanese-Americans during the second World War is something certainly few of those who experienced it, as well as those who endured a similar hardship in Germany, will ever forget. President Ford recently rescinded the order which precipitated this internment, saying something like "This will never happen again." Nonetheless, the prisons of Amerika are full of black and other third-world peoples. Criminals of poverty.

Long before World War II, the system of voluntary internment for American Indians had been perfected. And a system developed for the forceful internment of those people raped from Africa. Someone has yet to rescind ghettoes and reservations.

What Ford did not rescind was the land-grab by agri-business of properties once owned by the Japanese/Americans. He did not rescind the insidious racism of institutions which hide under cloaks of "privacy," such as the FBI and CIA, and Art Institutes. Those who struggle against this, like Cesar Chavez, Dennis Banks and a host of black leaders other than the token ones white Amerika accepts: Martin Luther King, receive the stringent response of death, imprisonment or exile. Artists, teachers, community leaders and the like suffer the mortification of being ignored.

The ingenuity of the white man is a ceaseless wonder. America, the world's most prominent white power, the bastion of freedom, etc., has contrived contradictions that mesmerise academicians and turn many others into alcoholics, addicts, or artists.

Let us take the contradiction of Racism. This is an unfriendly word. No one in his right mind uses it in pleasant conversation. In fact, among racists it is an unmentionable. A tacit understanding which can acquire such dimensions as "cultural affinity", aesthetic direction", "social predisposition", the euphemisms are legion. What it amounts to is an ethnocentricity reminiscent of a frog who once thought he could blow himself up as big as a cow. In perverse ways this shows itself in the voices which cry out against "reverse racism" or which accuse people of colour whose sweat and blood lie at the cornerstones of the American and European empires, of seeking to further themselves ON THE BASIS OF THEIR COLOUR.

All over the earth voices cry out against the injustice which hypocrites impose on those they crush in order to make themselves feel better. This hypocricy is seen in the way the Patty Hearst trial was conducted. While there are at least three other significant trials equally if not more important now being tried, that one is made to seem a test of Justice. Hypocricy can be seen in the composition of the Artists Committee of the Board of Trustees, of the Board itself and the faculty of the Art Institute.

One Board member claimed that there were no third world people on the Board because no one was found who could "meet up to the standards". The Artists' Committee pretends that in a city like San Francisco which is sixty per cent third world (as the Blacks, Chicanoes etc. move into the inner city, the whites move into the suburbs) there are no artists except Al Wong worthy of being on this committee. The faculty tries hard to SEEM diverse. In very definite ways this is certainly true. As far as third world representation is concerned it is a deplorable and worsening situation. Of the sixteen members who sit on the faculty senate, eleven live outside the city.

Walk with me into this fascinating garden. One department chairman put it to me this way "how do you suggest we get strong third world artist/teachers?" I would say- the same way you manage to find strong white artists! The same way so many universities in northern california find them, many of whom live right here in S.F.

Here is a strange comparison: our ex-honourable president stated openly that the tuition waiver scholarship was discriminatory. On that basis it was terminated. The rationale goes this way: under the UMBRELLA of the scholarship program of the Art Institute to which federal funds are contributed, no one could be given a scholarship based on race, colour,national origin or belief. Of course, we all do know that the Art Institute scholarship programs and the programs which constitute federal and state assistance are different things altogether. At least, for six years it had seemed so and HEW was well aware of this,they had done nothing, in the past six years, or since, ,to say otherwise.

On the other hand, the Visiting Artist program which is funded by a $10,000 National Endownment for the Arts (NEA) grant, and which requires that recpients comply with the same above-mentioned criteria, has since its inception at SFAI, not greased the palm of ONE third world artist. IS THIS DISCRIMINATION? A virtuous and alert man like Herstand somehow managed to overlook this gross non-compliance with federal regulations.

May I humbly suggest that this program of visiting artists could be one of the best ways of securing artists who might want to teach here. This system works for white artists as any perusal of the visiting artist lists will show, why can it not work for third world artists also?

Benign department heads would like to appear as if they were really concerned about the matter. The blindness which they affect in this, a VISUAL ARTS college, is inexplicable. On some issues the faculty senate, on which all department heads sit, has been able to act in concert. On the issue of the miniscule and dwindling presence of third world faculty, they silently and diplomatically withdraw into "departmental" stands and effectively shun the issue.

In the past ten years or so there have been all of forteen third world faculty members scattered among the various departments. Who remembers Hank Rollins, Collingwood August, Henri Marie-Rose, Ernie Kim or Jim Mitchell and Leo Valledor? Are David Watanabe, Monty Caldwell and Rupert Garcia all but forgotten? And how many anticipate the passing of Mary O'Neal, Wayne Miller Ed Guerrero or, heaven forbid, Michi Itami?

Michi Itami, interestingly enough, is the only person (third world that is) to appear in the new school callendar. While this institute advertises that there are students here from 27 countries, not one photograph in the catalogue shows a person of colour. It almost seems a conscientious elimination was made. Roy Ascott, now acting president, said that if only one were included, "that would be tokenism, wouldn't it?"

Is there a deliberate attempt under way to create a reverse internment at the Art Institute? One for white middle class students and faculty only?

Why isn't there any affirmative action around the SFAI? Let me not be the one to cry "Wolf!" Instead, let me be the one to say that where "self discovery" is raised to a height above economic survival (the fact remaining that many can't afford this discovery to begin with, except and often at great personal sacrifice, only to be then denied due recognition) that we must open ourselves beyond lip services and mutually speak plainly to create a situation and a work for the true benefit of all persons.

this issue

helpforthisissuearrivedintheformofstudent senatefundingmoralsupportfromfacultyand communityleaders,articlesfromthesameand photos,graphics,etching,pizza(thankyouStanley),Felix,,Allison,John,Dick,Mark,Fred, Ilse,Howardandmillionsofotherunsungheroesofthehotpress.Nextissuefocussesonart atthisinstituteallideas,reviews,works,written andvisualprofoundlyinvited.Letusnotlose theprerogativesofthepress,allcontributions ofthoughts,reflections,flashes,experiences dreams,poems,songs,stories,wishes,every-